

T. S. S.
Three and the Deuce,
A MUSICAL ENTERTAINMENT

as Performed at the

Theatres Royal Hay Market & Drury Lane,

The MUSIC COMPOSED by

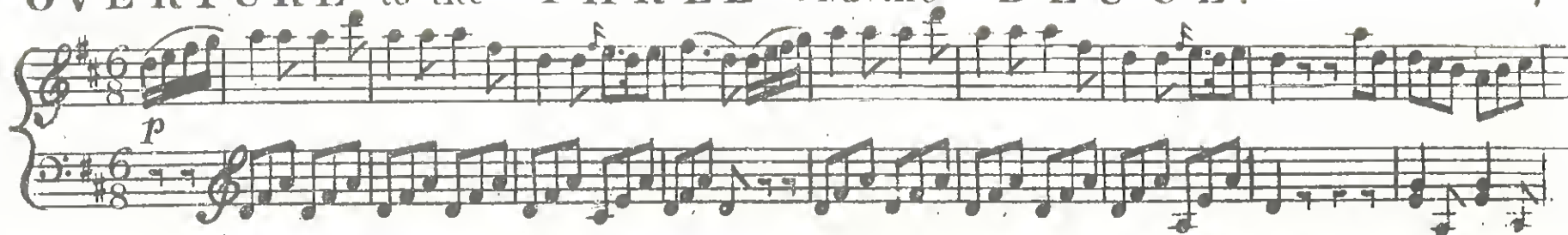
STEPHEN STORACE.

OVERTURE to the THREE and the DEUCE.

1

Allegro

afzai



11



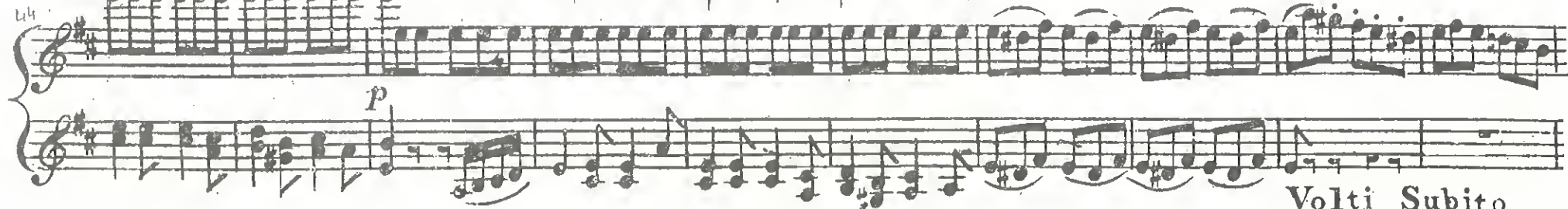
22



33



44



This page of musical notation, labeled '2' in the top left corner, contains a piano introduction marked 'Pizz' (pizzicato) in the first staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is arranged in four systems, each with two staves. The first system includes a 'Pizz' marking. The second system features a forte dynamic 'f' and a crescendo hairpin. The third system includes a piano dynamic 'p' and a crescendo hairpin. The fourth system features a sforzando dynamic 'sf' and a crescendo hairpin. The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

p

Cres *dim* *p*

Volti Subito

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system begins with a piano (*p*) dynamic marking. It features a complex melodic line in the treble staff and a more rhythmic accompaniment in the bass staff.
- System 2:** The second system continues the melodic development in the treble staff, with the bass staff providing harmonic support.
- System 3:** The third system shows a continuation of the melodic and harmonic themes, with the treble staff featuring more intricate phrasing.
- System 4:** The fourth system includes a mezzo-forte (*m.f.*) dynamic marking. The melodic line in the treble staff becomes more active, while the bass staff maintains a steady accompaniment.
- System 5:** The fifth system features a piano (*p*) dynamic marking. The melodic line in the treble staff is characterized by rapid sixteenth-note passages.
- System 6:** The sixth and final system on the page is marked *dolce* (sweet). It features a more lyrical and flowing melodic line in the treble staff, with a gentle accompaniment in the bass staff.

This page of musical notation, page 5, contains six systems of music. Each system consists of a piano (piano) staff and a violin (violin) staff. The key signature is G major (one sharp) and the time signature is 4/4. The piano part features a melodic line with many octaves, indicated by the number '8' below the notes. A dynamic marking 'p' (piano) is present in the fourth system. The violin part provides a continuous accompaniment with various rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, beams, and slurs.

6 G L E E . Sung by M^r Wathen. M^r Suett. and M^r Bannister.

Andante



FRANK

sotto voce

Around the old Oak, right jolly and gay, we'll fill out a glass to the Sun's last ray; with laughter, & glee, we'll wear out the day, and jolly well

TOUCH IT

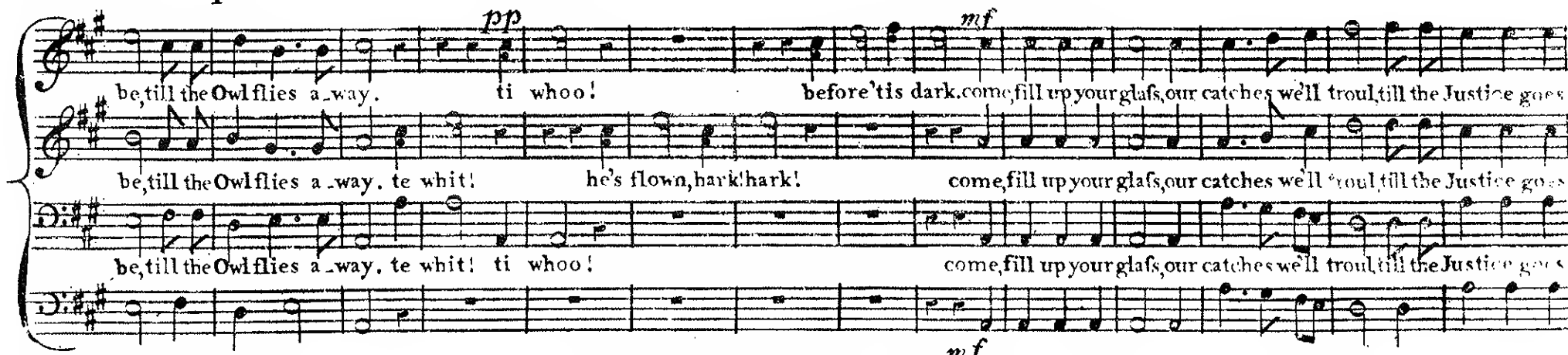
Around the old Oak, right jolly and gay, we'll fill out a glass to the Sun's last ray; with laughter, & glee, we'll wear out the day, and jolly well

FREEMAN

Around the old Oak, right jolly and gay, we'll fill out a glass to the Sun's last ray; with laughter, & glee, we'll wear out the day, and jolly well

p

sotto voce



home as wise as an Owl, wise wise wise wise, and what makes thee so wonderful wise. and those
 home as wise as an Owl, wise wise wise wise, and what makes me so wonderful wise, my large bushy wig,
 home as wise as an Owl, wise wise wise wise, and what makes thee so wonderful wise. and there

mf
 little pig's eyes, and that makes thee so wonderful wise, wise wise wise wise, and what makes thee so wonderful
 and that makes me so wonderful wise, wise wise wise wise, and what makes me so wonderful
 little pig's eyes, and that makes thee so wonderful wise, wise wise wise wise, and what makes thee so wonderful

mf
 wise and those little pig's eyes, and that makes thee so wonderful wise. *f*
 wise my large bushy wig, and that makes me so wonderful wise.
 wise and those little pig's eyes, and that makes thee so wonderful wise. *f*
mf

Sung by M^r. Suett.

Allegro

TOUCH IT

Oh lud! what a dread-ful temp-ta-tion, a pretty Girl's white and car-nation. on your

p *f* *p* *f*

thoughts and words 'tis hard, friend, to preserve a proper Guard, friend, if you venture on such spe-cu-lation. if you

p *mf* *p*

venture on such spe-cu-lation. When you look but on the features of the pretty little creatures, when you

look but on the features of the pretty little creatures, Dear heart how the blood in a minute runs

9

high! Dear heart how the blood in a minute runs high! while, their rays in, you are gazing, passions

raising, fen-ses crazing, in a moment love is bla-zing in various ways a-mazing, un-less you can

look with a Ma-gis-trates Eye, un-less you can look with a Magis-trates Eye, with a

magis-trates Eye with a magistrates eye.

2

Ah youth's a vain glorious season!
 You youngers ne'er listen to reason.
 'Tis in vain we talk of danger,
 Worth to counsel is a stranger;
 The girls put your chains as they please on.
 When you look but on the features, &c.

Sung by Mr. Fawcett.

HUMPHREY

Allegretto

To see the fair bride go back to the Coach, with a

Jiggi-ty Jiggi-ty, trip on her pretty toe;

While fingers, and ringers, and fiddlers approach, with their freaking squeaking,

rhyming, chiming, trippity, trippi-ty, tweedle tway, such ringing & finging such routing & shouting such freaking & frieking such

rhyming & chiming, & hey for themirth of a wedding day.

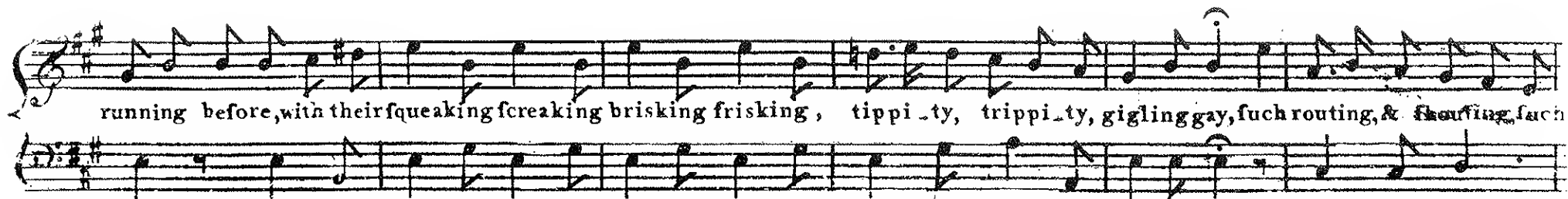
Fine

The

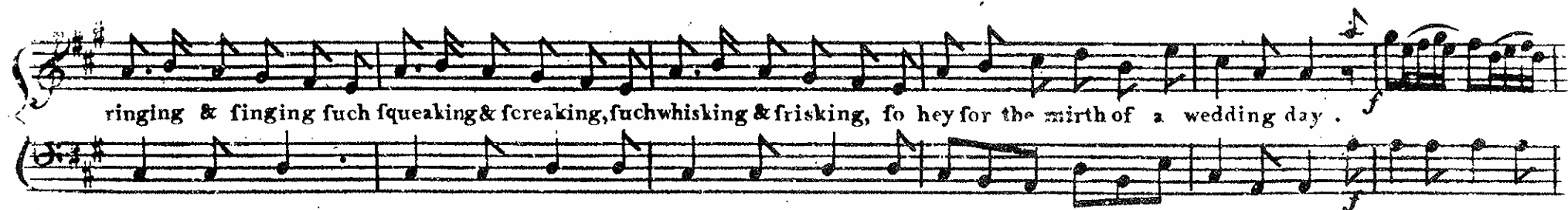
Fine

old on their crutches are crowding the door with their niddity niddi-ty diddleing doodle oh!

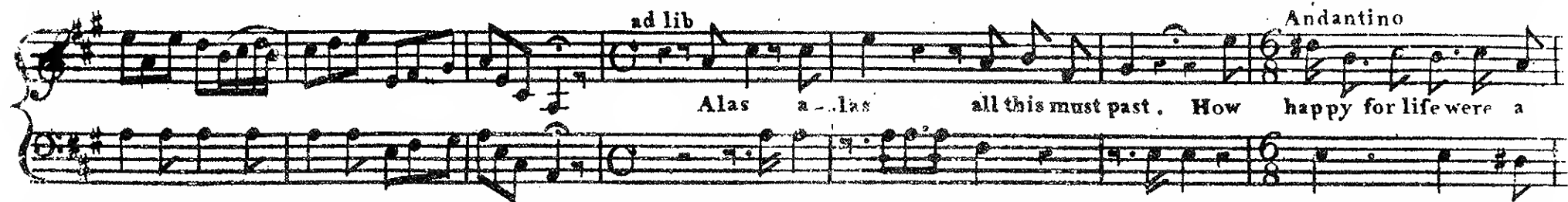
the young with their crotchet ar-



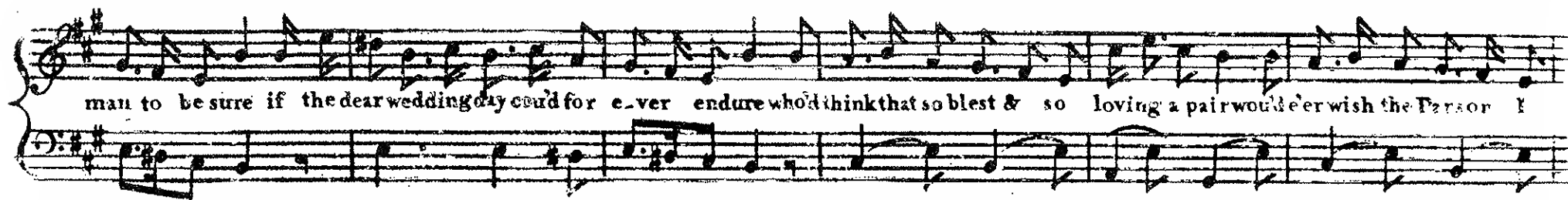
running before, with their squeaking & creaking brisking frisking, tippi-ty, trippi-ty, gigling gay, such routing, & flourishing, such



ringing & fingering such squeaking & creaking, such whisking & frisking, so hey for the mirth of a wedding day.



ad lib Alas a-las all this must pass. How happy for life were a *Andantino*



man to be sure if the dear wedding day could for ever endure who'd think that so blest & so loving a pair would e'er wish the Parson I



will not say where, who'd think it! oh rare! that so loving a pair would e'er wish the Parson I will not say where.

Sung by Miss Leak.

Andantino

pp

PHOEBE

Go not, my love, Ah go not a - - way Ah no! no no Ah no no no no not a

- way, No! thou wilt not leave me, love! hither of ten will we rove, blithe, the

The musical score is written for a piano and voice. The piano introduction is in 3/4 time, key of B-flat major, and marked 'Andantino' with a 'pp' (pianissimo) dynamic. The vocal melody for Phoebe is in the same key and time signature. The lyrics are in English and include a dramatic 'Ah no!' and a final line that is partially cut off.

day Ah blithe the day. Go not my love Ah go not a way Ah no - no

no Ah no no no no not a - way Ah no thou wilt not leave me love. Ah!

gone a - - - way Ah gone a - - - way

pp

Sung by Miss Leak

Con Spirito

PHEBE

Be:

hold I'm a simple village Lass, I come from a far a - - way with heart ever light the day I pass & I'm fit both for work or

p

f

p

play. I come from a - far a - - way with heart ever light the day I pass & I'm

f

p

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo/mood is marked 'Con Spirito'. The first system shows a vocal line with a melodic flourish and a piano accompaniment of sixteenth-note chords. The second system contains the lyrics 'hold I'm a simple village Lass, I come from a far a - - way with heart ever light the day I pass & I'm fit both for work or' and is marked with a piano (*p*) dynamic. The third system continues the melody with a forte (*f*) dynamic, followed by a piano (*p*) section. The final system includes the lyrics 'play. I come from a - far a - - way with heart ever light the day I pass & I'm' and features alternating forte (*f*) and piano (*p*) dynamics in the piano accompaniment.

fit both for work or play, so merrily so merrily work or play so merrily I trip a long the

foot pathway, so merrily so merrily I work or play so merrily I trip a long the

foot path way. so merrily I trip a long the foot path way.

2

I left both my friends and family,
 With fortune my only Guide,
 Like other young girls my chance to try,
 For they say that the world is wide. So merrily, &c.

D U E T T. Sung by M^r. Bannister. and M^r. Fawcett.

P E R E G R I N E

Lead on I'm resolv'd on a turn up the town,

p

round after dinner what greater de light.

HUMPHREY

You'd better by far let your bed be turn'd down; for what will you think of the

a turn up the town. a round what delight. turn

roundhouse at night. let your bed be turn'd down. the roundhouse at night.

up turn up D'ye know what you're saying you're tipsy no doubt I'll be seen by the town and let

turn down turn down D'ye know what you're saying he's tipsy no doubt you'll be seen by the town and then

mf

what will turn out, D'ye know what you're saying you're tip-sy, no doubt. I'll be seen by the town, so firrah turn out, so

what will turn out, D'ye know what you're saying he's tip-sy, no doubt. you'll be seen by the town, lud what will turn out, lud

f

firrah turn out so firrah turn out,

what will turn out lud what will turn out.

End of Act I.

Andantino



TAFFLINE



art_full tale, but gave to none to none her love: to Shepherd Swains, ah, long a-go hir

learnt to answer al_ways no; hir learnt to answer always no; hir heard them tell their art _ _ _ ful

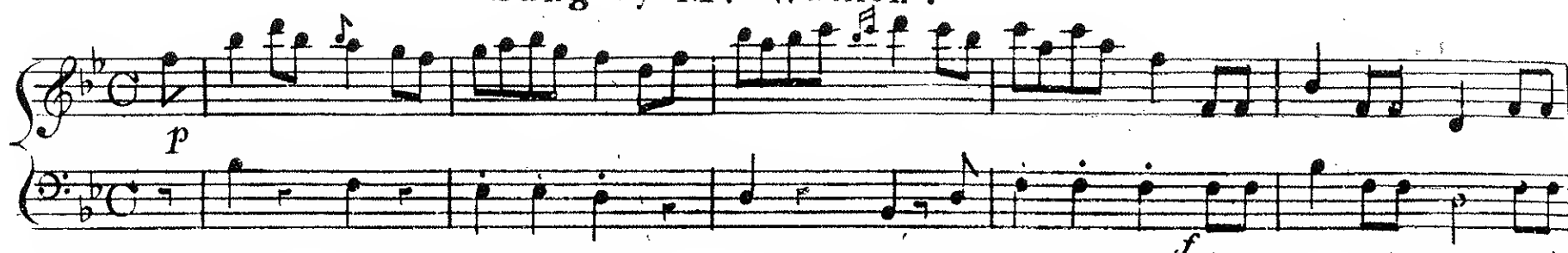
tale, but gave to none her love.

I'll have a Swain, who's not too wise,
 A faithfull spouse to prove,
 Who still will come a courting,
 Courting her to love,
 With sona, nona, &c.

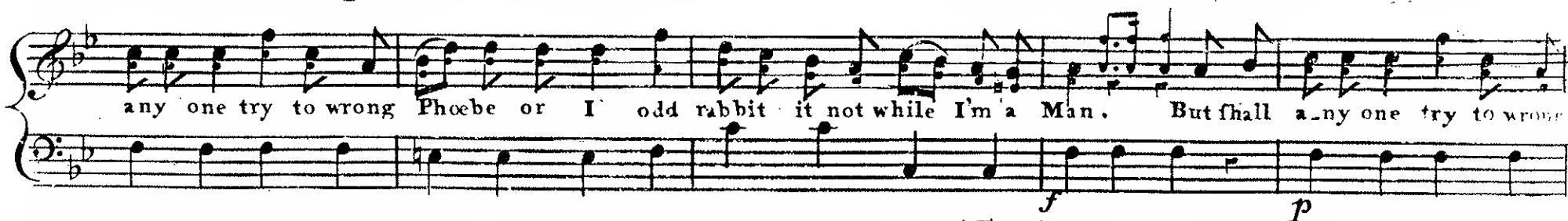
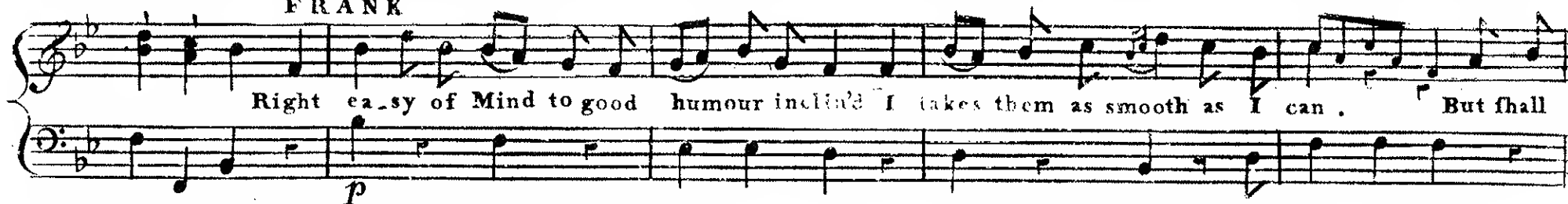
Hir will believe,
 He'll not deceive,
 No, no, he'll not deceive:

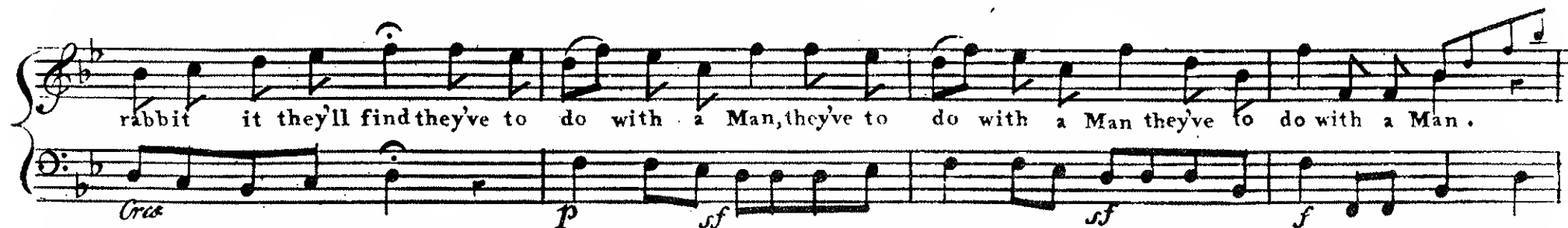
Hir will believe his faithful fighs,
 And give him all her love:
 To Saepherd Swains tho' long ago,
 Hir learnt to answer always no,
 Hir will believe, his faithfull &c.

Andante
con
moto



FRANK





2

The Squire, as I've heard,
 Would make I afeard,
 I'll give him fair leave, 'an he can:
 Tho he's wealthy and great,
 What care I for his ftate.
 He'll find he's to do with a Man.
 At quarter staff &c.

Andante

PHERE

I'll bid my trembling heart, my trembling heart no more no more in fancys path in

fancys path to stray fond thoughts that rove that rove where ye a_dore fond thoughts fond thoughts that

rove, where ye a - - dore now home now home now home now homeward turn a - - way, now

home now home now homeward now homeward turn a - - way. henceforth each wandering

thought a - gain I'll close within my breast, there harmless still and free from stain I'll teach my heart to rest, there

harmless still & free from stain I'll teach my heart my heart, to

rest. now home now home now home now homeward turn a way now home now home now homeward. now

homeward turn a way now homeward turn a way.

f *p* *f*

2.5

PEREGRINE

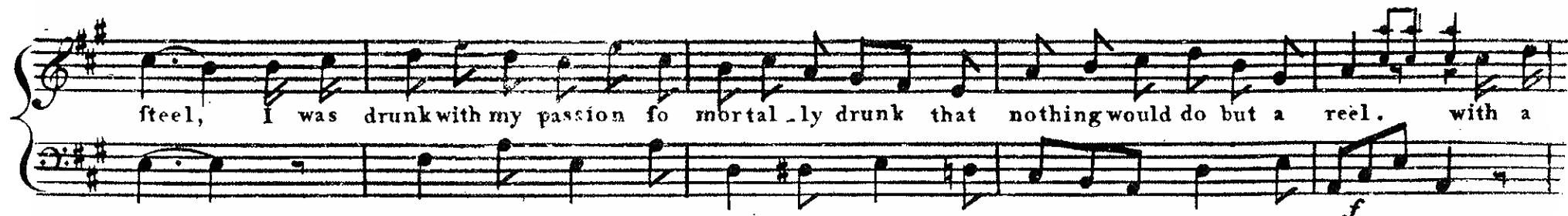
Volt



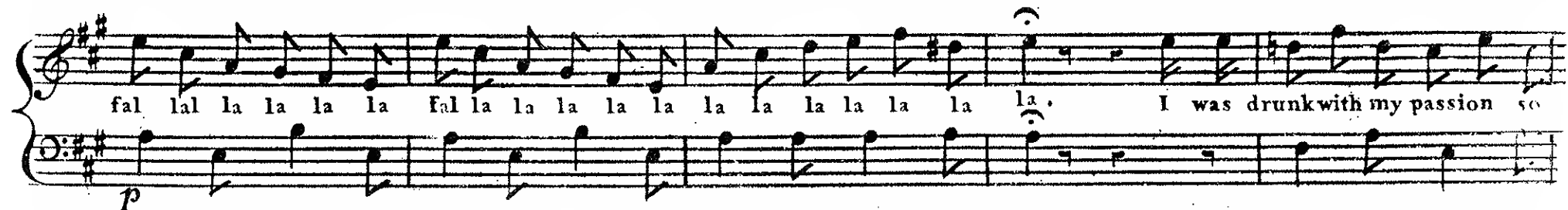
cries Ma-ry for you I shall ne'er care a straw says I I must thendence the Hay.



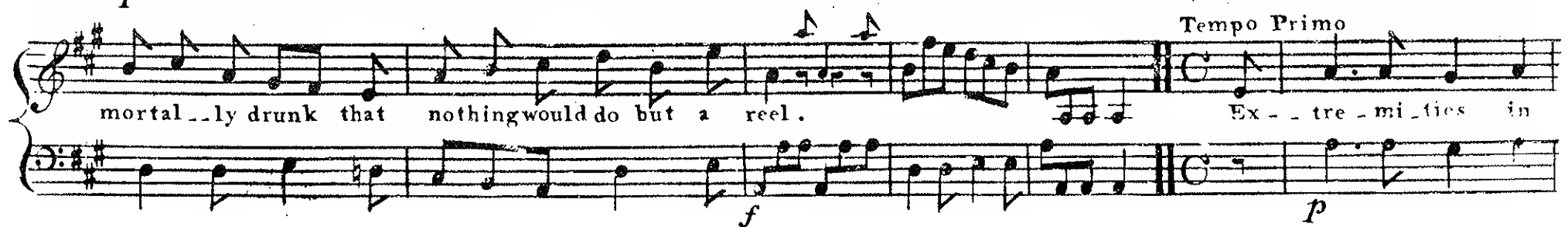
When I ogled sweet Bess, from my glances she shrunk, for she had a bosom of



feel, I was drunk with my passion so mortal-ly drunk that nothing would do but a reel. with a



p fal la la la la la la la la la la la la la la la. I was drunk with my passion so



f mortal-ly drunk that nothing would do but a reel. **Tempo Primo** Ex - - tre - mities in *p*

Love 'tis love. each lover knows. If Women then bewilder Men. in that ex-tre-mi-ty the head. 'Tis

f p

best no doubt to fig them out at that ex-tre-mi-ty the Toes. with a fal la la la la la la la la la la la la la la la la la

f *Andantino*

la la la la la la la la la la la la la la. Then a fig for young Cupid a fig for his smart, and a fig for each Maid that

Allegro

meet No Saint of a Woman takes hold of my heart while S^t. Vi-tus takes care of my feet. with a fal la la la la la

Piu Presto

la la la la la la la la la la la la la la. for no Saint of a Woman takes hold of my heart while S^t. Vitus takes care of my

Piu Presto

feet. while S^t. Vitus takes care of my feet, while S^t. Vitus takes care of my feet.

f p f

Allegretto

Oh wonders that grow in Kilkenney fo cleaver! I

mend the brains weaknefs how strong'tis fo e ver; My Dumb, blind, and deaf, when they hear the lame walking, run

speechless with Joy to be hold themselves talking, for bother o' pother, from one to the o ther, I

f *p*

cure all complaints whether lit tle or great O' with the tune of my brogue, and a touch of Po ta to. Ach

f *p* *pp*

ad lib. a tempo

hone Ach hone mayrone! marrone! Pil-la-lu! I cure all complaints with a touch of Po-ta-to.

f

2

The fame of my credit in Ireland has fuch been,
 No senses were found till by me they had touch'd been;
 'Twas own'd by all ranks, whether peer, or, or peasant,
 None went farther before, who came after at present
 For bother o' wather &c.

3

But vainly I hold out the light of all learning,
 Unless the small wick of the brain I'm discerning;
 If blind then to reason, I force them to view it;
 If I beat them out with it, I beat them into it.
 For bother o' pother &c.

DUETT

Sung by Miss Leak and M^r. Suet.

PHEBE
This beating heart feels ev'ry fear that love and du-ty

TOUCHIT
own. Ah Sir preserve a life so dear which you can save lone. from course of law I may not swerve, A.

TOU: **PHE:**
life so dear pre-serve. That look would melt a heart of Stone which you could save a lone On you a-

TOU:
Alas my hopes re-ly Alas I have no friend but you Alas I have no friend but you.
don't ask me fie. the law I keep in view, so great a favor could you hope what if he

PHE:
This feeling heart feels ev'ry fear that love and du-ty lone. Ah Sir preserve a life so dear which
should deserve a rope. that look would melt.

mf *p*

you can save a lone preserve a life

heart of Stone

hope my hopes re-ly-

serve should he deserve a rope fie fie

ly my hopes re-ly my hopes re-ly on you

try well well I'll try well well I'll try what o

lone on you a lone on you a lone on

done what can be done what can be what

f *p* *f*

you can save a lone preserve a life so dear. which you can save a lone on you a lone my
 a heart of stone don't ask me fie. don't ask me fie what if he should de =

sf

hope - my hopes re-ly - Alas I have no friends I have no friends but you my hopes re-
 =serve should he deserve a rope fie fie from law I cannot swerve the law I keep in view. well well well well I'll

= ly my hopes re- ly my hopes re- ly on you a lone my hopes re- ly, my hopes re- ly, my hopes re- ly on you a-
 try well well I'll try well well I'll try what can be done. well well I'll try, well well I'll try, well well I'll try what can be

trio sf

a lone on you a lone on you a lone on you a lone.
 done what can be done what can be what can be done.

fp

Andante

Sung by Mrs Bland.

Should e'er the for-tune

be my lot, to be made a wealthy bride; I'll glad my Pa-rents low-ly Cot, all their

pleasure and their pride: And when I'm drest all in my best I'll trip a-way

La-dy gay I'll trip I'll trip a-way. And the Lads will say dear heart what a flash look at

Little Taffline with a filken fash, and the Lads will fay dear heart what a flash and the

lads will fay dear heart what a flash look at little Taffline look at little Taffline oh

look at little Taffline with a filken fash.

The musical score is written on ten staves. The first three staves contain the first line of the song, the next three staves contain the second line, and the last four staves contain the third line. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves, with some words appearing on multiple staves. The score ends with a double bar line on the tenth staff.

Oh! then what pleasure to be seen,
 When the lads at evening meet!
 With filken fash of pink or green,
 Silken roses on my feet!
 How folks will stare,
 As hir goes by,
 "See, see they'll cry,
 Her flaunty air!
 And the lads will fay, "Dear heart, what a flash!
 Look at little Taffline with a filken fash!"

Sung by M^r. Bannister Jun^r. M^r. Snett M^r. Wathen M^r. Fawcett Miss Leak & M^{rs}. Bland.

Allegro

The musical score is written for piano and voice. It consists of five systems of music. The piano part is written in 6/8 time and features a lively, rhythmic melody. The vocal part is written in the same time and features a melody that follows the piano part. The lyrics are written below the vocal staff. The score includes dynamic markings such as *p*, *f*, *mf*, and *ff*. The tempo is marked *Allegro*. The key signature has one flat (B-flat).

p *f* *mf* *f* *ff*

happy me whose fears now past The present Joy enhance Ha! Ha! a pas de deux at last Let Hymen lead the dance Let
Hymen lead the dance Let Hymen lead the dance Since
truly we must married be what say's my pretty Maid If truly her your heart could see Her would n't be afraid he
would not be her would not be afraid Now Unkymayn't I take a peep I heard my sweet Taffie

Per Prince *Then* *Taffie* *Percival* *Mad*

still be still my filly sheep your talking will be seen your talking will be seen your talking will be seen

mf *f*

Taff. *Touch.* *Humph & Frank*

The wonder grows still more & more My wisdom here is plain

Omn. *Taff.*

Sure never met three such before and may not meet a-gain

f

Pertinax

may not meet a-gain Sure never met three such before and may not meet a-gain My Pride in your in-

may not meet a-gain Sure never met three such before and may not meet a-gain

tutti

indulgence be my will be my excuse we hope while here I play the three no one will play the deuce Our task is done &

Our task is done &

f

Taff & Pert.

all is said our will be our excuse We trust if well the three be play'd we need not fear the deuce we

Hu & To

all is said our will be our excuse *Frank* We trust if well the three be play'd we need not fear the deuce we

trust if well the three be play'd no one will play the deuce no one will play the deuce no one will play the deuce.

trust if well the three be play'd no one will play the deuce no one will play the deuce no one will play the deuce.

Fine